

JEFFERSON JOURNAL

January/February 2018

Our Wild And Scenic Rivers



The Members' Magazine of Jefferson Public Radio



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FEATURED



Middle Fork of the Eel River, California.

PHOTO: TIM PALMER

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In southwestern Oregon and northern California we have Crater Lake National Park and Mount Shasta, seashores and redwoods, bugling elk and barking sea lions. All these natural highlights astonish, but every bit as extraordinary, we have rivers as ribbons of life connecting all our remarkable landscapes. Waters flow from the Cascade and Coastal Mountains to the sea through breathtaking rapids, depthless blue pools, rugged canyons, welcoming valleys, ancient forests, small towns, and cities.

Ask local people what's so special about our corner of the universe, and it's never long until someone says, "Our rivers!"

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COVER: Eel River, below Dos Rios, California. Photo: Tim Palmer

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Art Of The Interview

I admire the skills of accomplished interviewers. The ability to formulate a logical set of questions that tells a concise, interesting story while cutting to the heart of a complex issue is truly an art. Add to this the interviewer's role as an active listener who must be able to veer from a planned narrative direction when the interview subject reveals something unexpected or presents a complex or questionable set of data. Of course there are also those uncomfortable moments when an interviewee ducks a direct question entirely and the job of the journalist becomes even more worthy of superhero status. When I think of especially talented and effective public radio interviewers I've heard over the years, I think of Terry Gross, Robert Siegel, Scott Simon, Steve Inskeep, David Greene, Rachel Martin and JPR's Geoffrey Riley.

One challenge which has become increasingly difficult for journalists conducting live interviews with politicians or government officials, is when these newsmakers intentionally use data or unsubstantiated claims to spread misinformation. While establishing true facts has always been part of the dance between journalists and live interview subjects, the job has grown more challenging in the current political climate where questioning the very existence of "facts" has become a widely used political strategy.

I've begun to notice how NPR news is adapting to this new reality. Since it's very difficult for an interviewer to consistently fact-check all claims within an interview, NPR has been using beat reporters as fact-checkers in segments that immediately follow some live interviews on complex subjects. These beat reporters also clarify and provide context to assertions made during the interview. I think this model has been a real improvement to the journalistic process, freeing interviewers to pursue broader, more diverse angles of stories while not letting erroneous, untrue or unsubstantiated claims go unchecked or corrected long after original interviews take place.

Other listeners have heard this new approach as well. In a recent "Mailbag" column on npr.org, NPR Ombudsman, Elizabeth Jensen, shared this feedback from a Mount Vernon, Iowa *Morning Edition* listener: "I heard for the first time today, a news organization, in real time, fact check a political or elected official's statements in a way that was effective, simple, non-confrontational and added to the knowledge base of the listener. *Morning Edition* did not put the interviewer in the position of both fact checking the interviewee's statements and mentally phrasing the next question. A second factual reporter

did that job and did it well ... I hope that this approach is not an anomaly."

This listener was referencing an interview between NPR *Morning Edition* host Steve Inskeep and Republican Rep. Scott Perry of Pennsylvania about Iran's nuclear program, which was followed by a brief conversation with Peter Kenyon, an NPR correspondent who covered the deal.

In response to using this journalistic technique, NPR Ombudsman Jensen pointed out: "There's nothing that will replace a well-prepared host who pushes back against a misstatement when it happens or asks for a clarification. But hosts can't be expected to know everything. Of course, these fact-checking

follow-ups should be used consistently across the political spectrum. And interviewees should not feel that they have not been given a chance to defend themselves with the later fact checks. With these caveats, ... *Morning Edition* has found what can be an effective solution to a potential problem, since it keeps the facts and context in a bundle with the original interview."

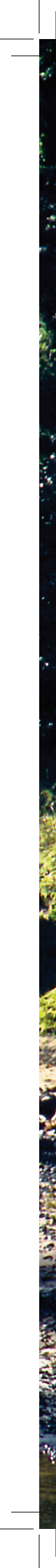
Many journalists have correctly pointed out that covering the news today is different than it's been in the past. Providing the public with consistently reliable, fact-based news will continue to require journalists to remain true to the traditions, ethics and values of their profession. But it will also require experimentation with new ideas, techniques and methods so that new ways can be developed to help citizens sift through the noise of the information age. NPR and member stations will remain at the forefront of that effort.



Paul Westhelle is
JPR's Executive Director.



South Fork of the Eel River at Humboldt Redwoods State Park, California



This year marks the 50th anniversary of the Wild and Scenic Rivers Act, a good round-number that begs for a retrospective view of what has been accomplished in the past half century, and also for an eye to the future with its prospects and challenges.

Our Wild And Scenic Rivers

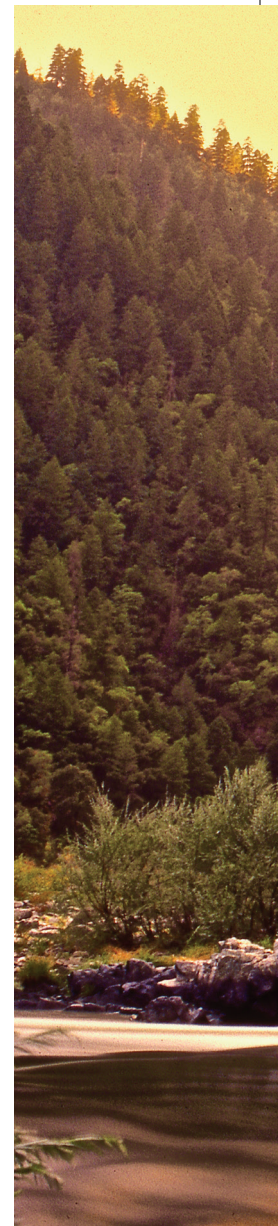
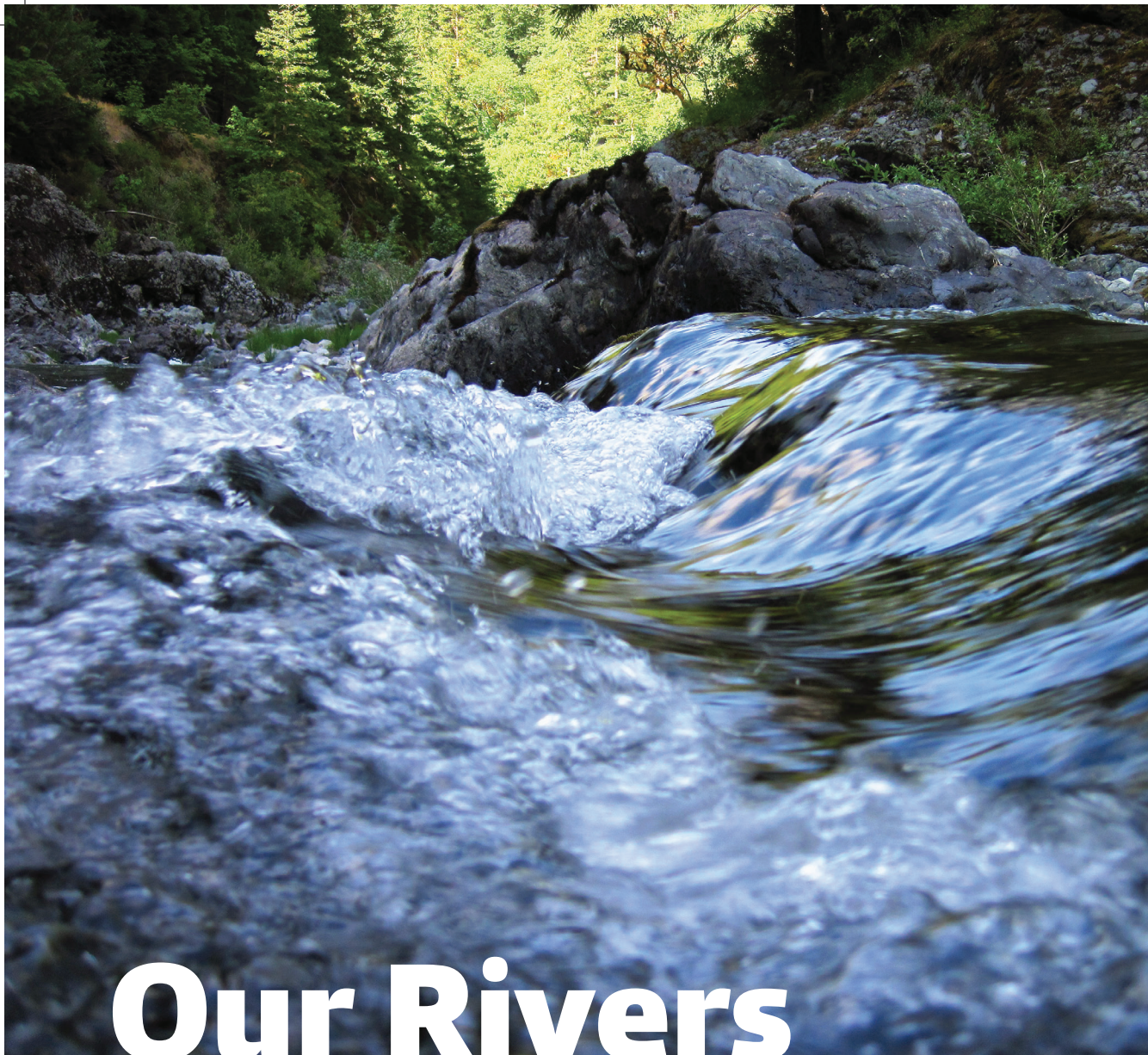
Article And Photos By Tim Palmer

In southwestern Oregon and northern California we have Crater Lake National Park and Mount Shasta, seashores and redwoods, bugling elk and barking sea lions. All these natural highlights astonish, but every bit as extraordinary, we have rivers as ribbons of life connecting all our remarkable landscapes. Waters flow from the Cascade and Coastal Mountains to the sea through breathtaking rapids, depthless blue pools, rugged canyons, welcoming valleys, ancient forests, small towns, and cities.

Ask local people what's so special about our corner of the universe, and it's never long until someone says, "Our rivers!"

We can be grateful for protection of the finest of these in the National Wild and Scenic Rivers system—the nation's foremost program for safeguarding free-flowing waterways. Our region has the greatest concentration of these in America. From the Elk River southward through the Eel, back-to-back basins of eight major National Wild and Scenic Rivers link continuously through southern Oregon and northern California for 260 miles.

This year marks the 50th anniversary of the Wild and Scenic Rivers Act, a good round-number that begs for a retrospective view of what has been accomplished in the past half century, and also for an eye to the future with its prospects and challenges.



Our Rivers

Elk River, Oregon

While rivers in most other regions have been blocked by dams and maxed-out by diversions and development, here we still have whole streams, or sizable lengths of them, that flow mostly intact, and with pure water. They include some of the longest free-flowing mileage in the country, the best streams for iconic runs of salmon, superb whitewater with temptations for multi-day escapes to the world of river adventure, and shorelines with some of America's finest ancient forests and real-life botanical museums harboring a diversity of plant life found nowhere else.

Starting with the northernmost of this select group of streams, the Elk River—short but sweet—flows from wilderness recesses of the Coast Range and out to sea through a rainforest gorge of breathtaking beauty. With more intact old-growth forests than any other basin of its size on the Oregon coast, the Elk has been called the best of the Pacific slope's salmon habitat, though the effects of an oversized state hatchery now threaten this river's status as a renowned refuge for Chinook salmon.

South of there, the Rogue River was among the initial eight rivers designated in the Wild and Scenic system in 1968 and has drawn anglers, boaters, and hikers since the days of Zane

Gray. The river begins as the bubbling underground outlet of Crater Lake and plunges through pristine mileage of the Cascade Mountains. After serving as the supply line of the Rogue Valley and its cities, towns, and suburbs, it ends as the wildest river that completely transects the entire Coast Range of Oregon. With some of the ultimate whitewater in the West, the Illinois River is the Rogue's largest tributary—also Wild and Scenic through its incomparable lower canyons.

Less known but no less exceptional, the Chetco rushes from wilderness headwaters to sea with no dams and virtually no development until its final miles near Brookings. The entire upper half of the river wends its way, crystal clear, through boulder-bound recesses of the Kalmiopsis Wilderness. Anglers know the Chetco for its mammoth Chinook salmon and wild steelhead.

The Smith and its three major forks rank as the most pristine river of California and our southernmost official salmon "stronghold." The North Fork's remote canyon is notable for its austere red-rock geology with spring fed waterfalls spraying onto rare pitcher plants. The main stem of this exquisite waterway nourishes magnificent forests of Jedediah Smith State



Sandersons Island, Rogue River, Oregon

Park and Redwood National Park and provides essential water supplies to Crescent City and surroundings.

Next, the Klamath is the third-largest river on the West Coast south of Canada and flows with the longest relatively natural passageway to sea—nearly 200 unfettered miles below Iron Gate Dam. Hundreds of rapids roil its watery path, essential for struggling runs of salmon. Its major tributary, the Trinity River offers its own remarkable descent through mossy green-walled canyons.

Finally the Eel, with its three forks and tributary Van Duzen, flows from seismically rumbling mountains and then courses through the heart of the redwood belt at Humboldt Redwoods State Park before entering a windswept coastal plain and flowing broadly into the Pacific south of Eureka.

All these rivers have been designated in the National Wild and Scenic program with the intent to keep their natural values intact. Designation on this prestigious list bans federal dams and federal permits for developments that can harm the rivers, including private hydroelectric projects. Though the federal government cannot regulate land use, designation encourages local planning efforts to keep homes and other building off the floodplains and to maintain greenway buffers along the waterfronts. Designation also aims to boost recreation management efforts, including the addition of access ramps where needed, resolution of conflicts between user groups such as jet boaters and all others in non-motorized craft, and recognition of the rivers' need for clean water and adequate flows.

While the Rogue is best-known among the region's National Wild and Scenic Rivers, the others are just as magnificent in their own ways, and all distinguish our region as the center of wild river excellence in America.



Threats And Protectors

Klamath River above Ukonom Creek, California

Though Wild and Scenic designation recognized our finest rivers' values and has set goals for conservation at the federal level, many challenges remain to sustain conservation gains of the past and to restore what has been lost from earlier eras when fish spawned here in unimaginable numbers and when primeval forests shaded the banks throughout the rivers' lengths.

Runoff from farms, urban pavement, and clear-cut logging practices have left Rogue tributaries with elevated temperatures crippling their historic runs of fish. Pristine water quality and fisheries of the Chetco, North Fork Smith, and Illinois tributaries are threatened by strip mine proposals that could turn these wondrous Siskiyou basins into wastelands. This conflict with National Wild and Scenic status owes to the Mining Law of 1872. Its archaic policies date to when sourdoughs roamed the backcountry on mules with picks and shovels rather than to realities of today's industrial draglines capable of mountaintop removal – think, West Virginia.

The Klamath is diminished by diversions for agriculture at its headwaters and by thirsty gulps that swallow half the Trinity

River and tunnel it toward southern California. The Eel basin has been raked by clear-cutting and now suffers from thefts of groundwater and creek runoff by the marijuana industry.

Affecting all rivers, global warming heats water that is already stressed by farmland runoff, urban drainage across pavement, clear-cut slopes that become sun bleached, and diversions that weaken the once robust and frigid flows from mountainsides. Climate change will worsen flooding. Ironically linked by global warming, droughts will intensify.

Countering the climate crisis for our rivers means accelerating efforts to protect riverfront open space, restore healthy flows, and cool the source waters with forests once again growing tall. Ongoing efforts to replant stream fronts and floodplains with riparian trees seek to cast shade once again over the rivers and tributaries and thereby lower their temperatures.

The good news here is that our rivers have some of the most passionate and courageous defenders of wild rivers anywhere.

Fighting for the interests of all who benefit from the healthy flows, Rogue Riverkeeper aims to improve that beloved river's deteriorated water quality and to halt the Jordan Cove



Rogue River, Oregon

gas pipeline that would slice the region's headwaters into fragments with hundreds of stream crossings prone to spills and erosion damage. Klamath-Siskiyou Wildlands Project works to ban clear-cut logging from some of the finest Rogue tributaries. Friends of Kalmiopsis has kept the most egregious mining proposals at bay, and Kalmiopsis Audubon and Friends of Elk River have guarded the Elk from becoming just like every other cutover basin on the Coast. Klamath Riverkeeper has adopted that great artery, while Oregon Water Watch strives to restore flows to the troubled upper Klamath. Wild Rivers Land Trust is a conservation organization working to preserve our natural environment, including river corridors, coastal ecology, watersheds, estuaries, forests and working ranches and farms along Oregon's Southern Coast. Friends of the Eel River aims to return water that for decades has been shunted southward for hydropower and vineyards at the expense of once-great salmon and steelhead runs.



Rogue River, Oregon



North Fork of the Smith River, California

If you haven't caught the drift here, I happen to be a river nerd of long standing. For my entire life, I've been drawn to streams large and small, to their rapids, their stories, their beauty, and their adventure, and so it's no surprise that I found my home in Southwest Oregon—a place known as the “Wild Rivers Coast.”

My first summer job during college was for the National Park Service at Crater Lake, and on my first weekend I hitchhiked to the Rogue and backpacked along its trail. Again and again I've returned to this stream that became one of the first National Wild and Scenic Rivers because of its legendary fishing, whitewater, stunning canyon, deep forests, and abundant wildlife—values that persist to this day in large part because people before us had the foresight to fight for conservation, by blocking dams and safeguarding habitat. It's a good place to cherish our region's remarkable estate of wild rivers and to celebrate our vision to set aside the best of our waterways.

To see this river, my wife, Ann, and I launched for the ultimate Rogue River journey of 154 miles, starting at the base of Lost Creek Dam and floating to the Pacific at Gold Beach.

Cold water sped us away through foothills of the Cascade

Mountains and into the Rogue Valley. Friendly ripples led to thundering drops at Nugget Rapid and Ti'lomikh Falls where we scouted cryptic routes, gripped the oars tightly, and threaded narrow sweet lines amid islands, sudsing boils, and rocky horns that threatened on each side. Passage for both salmon and boats the whole way through the middle Rogue was possible only with the removals of the antiquated Gold Ray, Gold Hill, and Savage Rapids Dams between 2008 and 2010. We stopped to photograph the restored sites and to appreciate the free-flow, connected upstream and down with salmon once again braving spawning journeys the whole way to Ashland.

Miles of gentle drifting through Grants Pass swept us onward and into deepening terrain as the Applegate River added its runoff and the designated Wild and Scenic stretch of the river began its dramatic incision through the Coastal Mountains. Enticing flumes of whitewater picked up speed as we neared Grave Creek, where the renowned “Wild Rogue” begins. From there to Foster Bar, wilderness shorelines make for one of the West's classic whitewater journeys. We bypassed thundering Rainie Falls by bumping down a rocky sluice blasted out



Oregon Hole Gorge, Middle Fork of the Smith River, California



Klamath River, California



Chetco River, Oregon

decades ago for easier fish passage, and on to a lineup of rollicking rapids guaranteed to exhilarate. The river dramatically narrowed to twenty feet in the mile-long Mule Creek Canyon where vertical walls marked our passage through the apex of the Coast Range. Then at Blossom Bar we scouted for a mandatory route evading a lineup of bedrock molars, incisors, bicus-pids and fangs that trap the unwary.

Most people end their Rogue River adventure at Foster Bar, where the road from Gold Beach touches down, but we continued on wider, smoother flows through spectacular lower canyons dressed in shaggy forests nourished by coastal fog in the mornings when anglers in drift boats eased by, casting into the eddies. Massive gravel bars invited us to camp for our final two nights, and then, two weeks after our launch, with the crush of Pacific surf exploding on the horizon, we rowed up to the boat ramp in Gold Beach where our journey came to its end.

While the Rogue is best-known among the region's National Wild and Scenic Rivers, the others are just as magnificent in their own ways, and all distinguish our region as the center of wild river excellence in America. There's no better place to cele-

brate the 50th anniversary of the nation's premier program for the protection of rivers and for the lifelines they provide to all.

In the coming year, go out and celebrate the Wild and Scenic Rivers of our region in your own way. Take a whitewater trip down the Rogue, go fishing on the Elk, hike along the Smith, camp and swim at the Chetco, or do all of these at the Klamath, Trinity, and Eel. While you're there, gaze into the flowing water, realize that all is connected upstream and down, and remember that our generation has been handed a gift from the last. We, too, can be inspired to do great things for this great place where we live, so that our finest rivers remain wild and scenic for all the generations to come.

Tim Palmer, of Port Orford, Oregon, is the author of *Wild and Scenic Rivers: An American Legacy*, and also *Rivers of Oregon*, *Rivers of California*, *Field Guide to Oregon Rivers*, and other books. See his work at www.timpalmer.org.










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Photos by Mary WilkinsKelly

Done Is Beautiful

Happy New Year! And I mean that to everyone, right, left and center. It is fitting that New Year's resolutions come to mind and it is also fitting that procrastination once again takes up persistent arms against good intentions. As I write this, it is still December and I have eons to make and keep resolutions. New Year's is still two weeks away.

Procrastination. Can you imagine how much further the human race could advance if procrastination wasn't part of the human make up? We'd not only be walking on the moon, we'd be building a wall to keep out the aliens.

We have a saying in our house which can't be printed due to obscenity considerations, but it has to do with pulling things together at the last minute. And *pulling* is perhaps, too benign a verb for the act that I'm thinking about. Tugging, dragging, mauling would be more to the point.

Remember those projects you had to do in grade school? You know the ones, like the ubiquitous state project in 5th grade where you were expected to research a particular state over the course of several weeks and create an entire project around that topic. Included in a *quality* state project would be the raised topographical map made out of flour and water paste and painted to indicate variations in terrain. There would also be a shoe box diorama which would contain a three-dimensional scene typically found in your state. For instance, if your state was California, you might feature the Sierra Mountains under a lovely rainbow, throw in some oil wells and top it with a blinking Hollywood sign. That about covers it.

You would have that diorama if you actually put time into it like the smart kid in the class. But if you were a DeAndreis, you'd throw it together at the last minute. You would stay up past midnight cursing your blunt scissors and wishing you could just recycle a sibling's project. And, more importantly, no self-respecting parent in our household would stay up and "help" you climb out of the hole you dug for yourself.

When it came time for me to do a state project I brilliantly chose the smallest state in the union, Rhode Island. According to my not-so-brilliant way of thinking, I thought because Rhode Island was a small state, I could get away with a small project. Always thinking.

My diorama was a shoe box filled with sand because I had read that Rhode Island had the longest coastline of any coastal state in the lower forty-eight. I knew I'd garner accolades for such a counter-intuitive fact. What I learned was that there will

Doing something—especially something productive—to avoid doing the thing that needs to be done—makes procrastinators feel a little better about procrastinating.

always be some smarty-pants who will go nine rounds with you about what constitutes a "coastline." At Open House, when we presented our projects to the school and families, the class brain's dad cornered me and corrected my assumption and said that Michigan, in fact, had the longest coastline. I have since learned that questions about coastline lengths can start brawls between church-going folks. Who knew?

But I digress. I really do. Procrastinators by definition digress. We digress by doing anything and everything to *not* do

the thing we are supposed to do. Having a looming writing deadline is great for my house because I go into a cleaning frenzy when it comes time spin magic with words. If I *had* to clean my house for a party, I would probably find some earth moving project in the yard to do first. Doing something—especially something productive—to avoid doing the thing

that needs to be done—makes procrastinators feel a little better about procrastinating. I should have had this essay written weeks ago and it is due tomorrow. In typical DeAndreis fashion, I am pulling this out at the last minute and kicking myself for procrastinating.

In case you have been procrastinating about resolutions for this new year, here are a few attainable goals: pick up garbage when nobody's looking; entice one person (your own 18-year old?) to register to vote; turn off your phone at dinner and let your kids hand in their own crappy school projects.

Sure, and lose twenty pounds and run that marathon. You gotta have a dream!



Madeleine DeAndreis-Ayres procrastinates in Siskiyou County California where the family motto is: "Done is Beautiful."



EARTHFIX

JES BURNS &
CASSANDRA PROFITA

Without Chinese Buyers, Northwest Recycling Becomes Trash

Satish and Arlene Palshikar live in a house in Southeast Portland that's coated with recycled bluish-white paint. Their boxy silver television is a 1990s vintage model they plucked from the curb.

"It said, 'Works fine,' so we said 'OK, we'll take it,'" said Arlene Palshikar. "No packaging. Just load it in the car."

They collect and reuse rainwater, compost their own food waste and avoid plastic whenever possible. It takes two months to fill their trash can enough to put it out on the curb for pickup.

But they don't use a curbside recycling bin. They've taken that matter into their own hands. All their recycling gets sorted into paper bags and set aside.

Once a month, they load the bags into their Prius and drive them to a recycling facility where they can place each item in the proper collection bin.

That is, until recently. A few weeks ago, they showed up at FarWest Recycling with a full carload and found the plastic bins were missing.

"They took all the plastic bins away," said Satish Palshikar. "There was no plastic recycling. The fellow said, 'We don't take plastic anymore.'"

He tried offering to pay more than the \$5 recycling charge.

"I said I will pay five – I will pay more than that – seven," he said. "Will you please take the plastic? And he said, 'No. We don't take it. Nobody takes it. It should go in the trash.'"

Why would environmentally friendly Northwesterners be told to put recyclable plastic in the trash?

Because there's nowhere else for it to go.

Across the region, recyclers are facing the consequences of new restrictions on selling recovered paper and plastic to China.

Earlier this year, the biggest buyer of our recyclables said it doesn't want our paper and plastic anymore – they're too dirty.

The official cut-off date for 24 different types of materials is Jan. 1, but we're already getting an eye-opening preview of what's ahead.

Recycling Turns To Trash

At Rogue Waste Systems in the southern Oregon town of White City, about 140 tons of recycling are compressed into 1-ton bales each day.



Satish and Arlene Palshikar were shocked to learn that China plays such a pivotal role in the U.S. recycling system. They want to see the U.S. do more of its own recycling.

Manager Scott Fowler says there are always non-recyclables mixed in.

"That bucket right there is obviously not a recyclable material," he said.

There's a roll of linoleum, gas cans, a surprising number of knitted sweaters, blankets, a radiator and a well-used briefcase. It all arrived in one morning.

These, as well as all the less egregious contaminants like frozen food cartons, bubble wrap and plastic bags, mean that China doesn't want our recycling anymore. So it sits here.

"We're already at almost 2,000 tons," he said. "More than we've ever had on the site."

And what do you call recycling with no place to go?

"Right now, by definition, that material out there is garbage. It has no value. There is no demand for it in the marketplace," Fowler said. "It's garbage."

In the large, open transfer facility, Rogue Waste's Laura Leebrick is dwarfed by stacks of these orphaned recycling bales. The warehouse is at capacity. The bales are also stacked four high and two deep along the outside walls.

And recently employees have been competing over a dwindling number of parking spaces for their Chevys, Kias and Dodg-



JES BURNS, OPB/EARTHTFIX

Bales of recycling get wet outside Rogue Waste Systems in White City.



JES BURNS, OPB/EARTHTFIX

This transfer station in Southern Oregon has nowhere to store their recycling, so they've resorted to stacking it under tarps in the employee parking lot.

es. That's because their parking lot is being overtaken by compressed cubes of sour cream containers, broken wine bottles and junk mail.

"It just keeps coming and coming and coming," Leebrick said.

So right now Rogue Waste — with no buyers for its recycling — has a garbage problem. It's one of a dozen recycling companies that have asked Oregon environmental regulators for permission to dump it in the landfill. In a letter to Oregon Department of Environmental Quality, Michael Henry, president of Pendleton's recycling company Pendleton Sanitary Services, detailed the kind of problem companies that collect recycling are facing without Chinese buyers.

"We are having extreme difficulty marketing some recycled materials," he wrote, noting that he just received a quote from a company offering to take the eastern Oregon city's plastic recycling for a fee of \$90 a ton. "Yes, that is we *pay* \$90 a ton to dispose of the material."

Add the shipping charges and it would cost his company \$115 a ton to recycle the plastic, he wrote, compared with \$30 a ton to send it to the local landfill.

"We have a warehouse full of this material and need an answer ASAP regarding how to deal with this issue," he wrote. "Bottom line question is can we landfill the material?"

Leebrick says changes are likely coming to what customers will be allowed to put in their curbside recycling bins. But even then, she's doubtful they'll ever get their recycling clean enough for China.

"They're expecting 0.3 percent of contamination," Leebrick said. "That's impossible. No one can sort to that specification."

Bring In The Robots?

A company that builds recycling equipment in Eugene, Oregon, may have the answer to meeting China's new standards.

Normally, all that recycling stacked up in Southern Oregon goes to a sorting facility. It gets dumped onto conveyor belts, and people have to reach in and pick out the stuff that doesn't belong as it whizzes by.

A plastic lid in the newspaper stream? That's a contaminant — pick it out. Cardboard in the plastic stream? Grab it. That's contamination, too.

The U.S. generates about 130 million tons of recycling a year. About a third of its recyclables still get exported. And 40 percent of that goes to China.

Bulk Handling Systems CEO Steve Miller says he has a better idea. Enter the Max AI — that's AI for artificial intelligence.

Miller is standing in front of a conveyor belt full of crumpled newspaper. From above, two robotic arms continuously reach into the piles

streaming by and suck up things like cardboard, plastic bags and water bottles and drop them into bins.

Instead of a person picking through this jumble of recycling, Miller's system uses a camera and a neural network that sends instructions to a set of robotic arms.

"So we're looking at everything that's passing by and the neural network is determining what the thing is in the same way that a person would do it," he said.

Just like a person, but faster and more accurate. The Max AI moves at a rate of 80 picks per minute—way faster than the 30 picks you could expect from a person.

And the robot grabs the right thing 90 percent of the time.

"In terms of grasping, people are relatively inefficient," Miller said. "People may do 50 to 60 percent."

So, if we let robots do the work, then can we meet China's new standard?

"Oh, sure. It is doable," he said. "We've proven that over and over again."

But these robots don't come cheap. And none of the recycling companies in the Northwest have them.

So, What Now?

For now, experts say our best bet is to be more like the Palshikars and carefully sort what we're putting in our recycling bins. That will make it easier for recycling companies to find buyers for our piles of paper and plastic.

The Palshikars eventually found a recycling depot that was still taking plastic, but they're worried about what comes next.

"The thought of canceling recycling plastic on a large scale is kind of a disaster," said Arlene Palshikar. "We trusted officials to take care of this. We never would have expected it to be just cancelled and diverted to landfills."

Continued on page 42

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Confessions Of A Conscientious Disconnecter

"Almost everything will work again if you unplug it for a few minutes, including you."

—Anne Lamott

I've had to unplug from my technology because it was slowly siphoning my soul away. My iPhone had become my I.V. drip, supplying me with a steady infusion of digital nourishment: text messages, emails, social media notifications, breaking news updates.

The situation had really gotten out of hand when I could no longer go to the bathroom without my phone in-hand. By that, I do not mean just walking into the bathroom without my phone. I mean that I physically could no longer successfully proceed with executing good old #2 without my phone in my hand.

That may have been the first big clue that I had a problem. But it's difficult to gauge just how crazy you are—or whether or not you're even crazy at all—when you're living in an insane asylum surrounded by other crazy people.

That's what our modern technology-driven culture has become: an insane asylum. Don't believe me, dear reader? Melodramatic you say? I challenge you then to go out someday and observe people in the wild with the detachment of a clinical psychiatrist. Here's what you will see: masses of human beings staring mindlessly into glowing handheld devices while muttering to themselves or laughing out loud like madmen.

You will see these madmen (and women) staring into these glowing mini-monoliths at the grocery store, in restaurants, coffee shops, bars, airports, the doctor's office, and pretty much everywhere you go. Sometimes these crazies will even be operating a 2-ton motor vehicle while staring down at the tiny screens of these devices rather than out the windshield.

The zombie apocalypse has arrived, but it is we who are the zombies. We've become mindless slaves to our technology. We are the walking dead.

The more connected I became to the virtual world of the Internet via technology, the less connected I was with the physical world via mindfulness. My body was here, but my mind was often elsewhere. I could not sit still in the physical world without checking in on what was happening in the digital world.

"All of humanity's problems stem from man's inability to sit quietly in a room alone," wrote the French mathematician and

The zombie apocalypse has arrived, but it is we who are the zombies.

physicist Blaise Pascal several hundred years before the Internet and all this ensuing deluge of digital distraction was invented.

Perhaps ironically, one of Pascal's inventions was the mechanical calculator, a key development that led to the later inventions of the mechanical "computer" then digital computers, and eventually these smartphones we carry with us wherever we go.

I had to free myself and so I set out on a mission to conscientiously disconnect from the virtual world and re-integrate myself into the physical world.

I began this process by turning off all notifications and alerts on my phone. My response to these had become Pavlovian. I had become conditioned to stop anything I was doing when a notification popped up on the phone screen accompanied by that vibrating call to action.

My body had become so attuned to my phone's vibrating notification that I could hear it even if my phone happened to be in another room.

A recent study by researchers at Florida State University found that notifications/alerts had a detrimental impact on student performance while taking a "sustained attention to response test".

"Our results suggest that mobile phones can disrupt attention performance even if one does not interact with the device," write the study's authors. "As mobile phones become integrated into more and more tasks, it may become increasingly difficult for people to set their phones aside and concentrate fully on the task at hand, whatever it may be."

Turning off my smartphone's notifications and alerts was a good start but I had a long way to go. At first, I just kept picking up my phone and manually checking it. This was arguably worse than habitually reaching for it when it buzzed.

I wasn't alone in this behavior. According to a recent survey by the Pew Research Center, 67 percent of us check our phones for messages, alerts, or calls—even when our phone is not ringing or vibrating.

Insanity.

I would have to take more drastic measures. So I began to just turn off my phone. When your phone is off, it becomes a brick of metal, glass, and silicon. It is useless. It wouldn't even make a good weapon to fend off an attacker.

Continued on page 21

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Inside The Box

Continued from page 19

I had some anxiety when I first started doing this. *What if someone needs to contact me?* I wondered. Sure, that could (and probably would) happen. But as I thought it through rationally, I came to the realization that it did not matter. My ego could not come up with a scenario in which my temporary absence would result in financial ruin, loss of life, or some global catastrophe.

Most of us are just not that important. And perhaps we'd all be better off if those who were a big deal (like, say, the POTUS) shut off their digital devices and unplugged on a regular basis too.

The result? After a brief adjustment period, I was happier, more focused, and more productive. I was *present*. I began working better again.

Maybe if all of us started unplugging on a regular basis and focusing our full attention upon what is right in front of us in the real world rather than what is beyond us in the virtual world, everything would start working a bit better again.

For 2018, let's at least try.



Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson.



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Facing It: Exploring In The Region

Every day when I sit at my desk in the dark morning hours to prepare the day's newscast, I run across another story about homelessness on the West Coast. I read about the growing tensions between the housed and the house-less; the humiliating indignities people endure when they need food, water, or a place to relieve themselves; the diseases spread by a lack of sanitary living conditions. Human necessities are rendered societal nuisances when you don't have a home of your own.

"We don't want them here," is the typical sentiment. But the word "homeless" is growing, consuming our friends and family and coworkers. Would you raise your nose at your grandmother who lost her home to recent wildfires? Or your friend who works full-time and yet still can't find a place he can afford? Families are crowding into small bedrooms or motel rooms or anywhere, anywhere at all, where they can sleep safely. We are left having to reassess who we mean when we refer to "them," as in, people who don't have a permanent residence.

Homelessness was once an urban issue, something characteristic of large cities like Seattle and Portland. But now it's saturating the entire West Coast, even impacting the rural communities here in the state of Jefferson. At the *Jefferson Exchange*, we'd like to take a closer look at each community's unique challenge and how it is coping with homelessness. In January and February, we will dedicate a half hour every Tuesday and Thursday to guests from a different county in the region. From as far south as California's Mendocino County, through the Rogue Valley, and up to Oregon's Lane County, we hope to provide the coverage that our region needs on this issue.

Homelessness is hitting everyone, with or without jobs. We'd be foolish to think it couldn't affect us personally. When I first moved to Southern Oregon three years ago, I couldn't find a single place to rent. With just two weeks to go before I had to find a place in or around Roseburg for a job, I started to get desperate. I found myself checking out used motorhome prices. Maybe I could park it on someone's land and live out of it for a while? I even considered renting a dilapidated cabin in the middle of the forest with no cell reception. I imagined myself tumbling down the rotted stairs, breaking a leg or something, and unable to call for help. Thankfully, I found a home just in time. It wasn't a nice house, and it also had some questionable safety standards, but it would do. These times call for compromising personal standards.



Now I live in a solid home in Ashland, but thousands of other people are still struggling with housing. The country's homeless count has increased for the first time since 2010, and it is largely because of the West Coast. That's according to the Point in Time Count data from the U.S. Department of Housing and Urban Development. That data says there were 554,000 people without homes in the U.S. as of December. But what do those thousands of people really look like? Can you picture them? Numbers and figures in an article can say a lot, but they don't do much by way of empathy. Radio has the special ability of bringing individual voices and their stories to you. When you hear a woman say she has been living in a motel with her children for several months and you hear the emotion in her voice, you can practically see her sitting in the studio with us. Whether consciously or not, you imagine a person. She might look like someone you've seen before. An acquaintance, a neighbor, an aunt. It hurts to see someone you know struggling.

Attempting to grasp the complexities of homelessness can be trying. There seem to be more problems than solutions. We can't solve homelessness in the Rogue Valley through this series, even if we'd really like to. Hopefully, though, we can enlighten you and our listeners with the understanding you need as you encounter homelessness in your community, wherever that may be. Join us on the *Jefferson Exchange*, Tuesdays and Thursdays in January and early February as we dig into the complexities that homelessness has brought to our region.



April Ehrlich began freelancing for Jefferson Public Radio in 2016. She officially joined the team as *Morning Edition* host and a *Jefferson Exchange* producer in August 2017.

Classics & News Service



● **FM Transmitters** provide extended regional service. (KSOR, 90.1 FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)

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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
8:00am First Concert
10:00am Opera
2:00pm Played in Oregon
3:00pm The Chamber Music Society of Lincoln Center

4:00pm All Things Considered
5:00pm New York Philharmonic
7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm Carnegie Hall Live
8:00pm State Farm Music Hall

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ASHLAND

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
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KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KZBY 90.5 FM
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KLMF 88.5 FM
KLAMATH FALLS

KNHT 102.5 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

KHEC 91.1 FM
CRESCENT CITY

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LaPine/Beaver Marsh 89.1 FM
Lincoln 88.7 FM
Mendocino 101.9 FM

Port Orford 90.5 FM
Redding 99.9 FM
Weed 89.5 FM

Metropolitan Opera

Jan 6 – *Hansel and Gretel* by Engelbert Humperdinck

Jan 13 – *Cavalleria Rusticana* by Pietro Mascagni

Pagliacci by Ruggiero Leoncavallo

Jan 20 – *Thaïs* by Jules Massenet

Jan 27 – *Tosca* by Giacomo Puccini

Feb 3 – *Il Trovatore* by Giuseppe Verdi

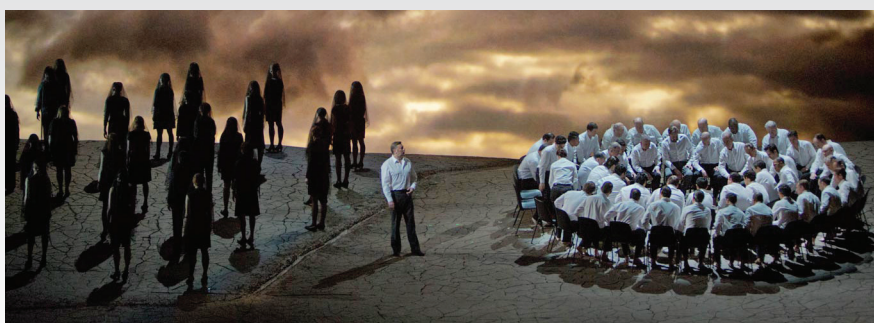
Feb 10 – *L'Elisir D'Amore* by Gaetano Donizetti

Feb 17 – *Parsifal* by Richard Wagner

Feb 24 – *La Bohème* by Giacomo Puccini



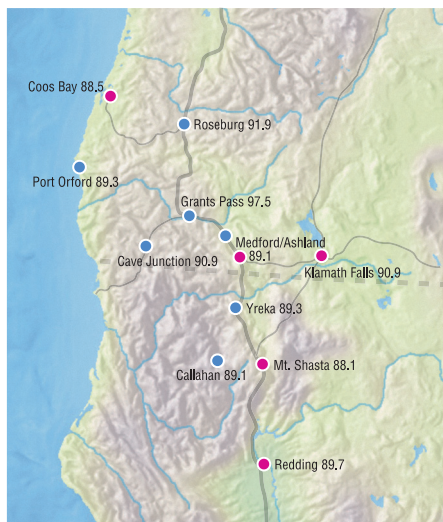
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Rhythm & News Service



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5:00am Morning Edition
9:00am Open Air
3:00pm Q
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
3:00am World Café

Saturday

5:00am Weekend Edition
9:00am Wait Wait...Don't Tell Me!
10:00am Ask Me Another
11:00am Radiolab
12:00pm E-Town
1:00pm Mountain Stage
3:00pm Live From Here with Chris Thile
5:00pm All Things Considered

6:00pm American Rhythm
8:00pm Q the Music / 99% Invisible
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am TED Radio Hour
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm Sound Opinions
5:00pm All Things Considered
6:00pm The Folk Show
9:00pm Live From Here with Chris Thile
11:00pm Mountain Stage
1:00am Undercurrents

Stations

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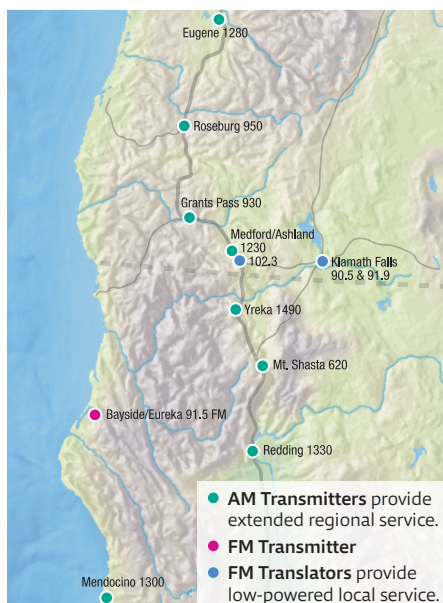
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Grants Pass 97.5 FM
Port Orford 89.3 FM
Roseburg 91.9 FM
Yreka 89.3 FM

News & Information Service



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5:00am BBC World Service
7:00am 1A
8:00am The Jefferson Exchange
10:00am The Takeaway
11:00am Here & Now
1:00pm BBC News Hour
2:00pm 1A
3:00pm Fresh Air
4:00pm On Point
6:00pm Fresh Air (repeat)
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am WorldLink
8:00am Day 6
9:00am Freakonomics Radio
10:00am Planet Money
11:00am TED Radio Hour
12:00pm Living on Earth
1:00pm Science Friday
3:00pm To the Best of Our Knowledge
5:00pm West Coast Live
6:00pm Selected Shorts
7:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Inside Europe
8:00am On The Media
9:00am Marketplace Weekend
10:00am Reveal
11:00am This American Life
12:00pm TED Radio Hour
1:00pm Political Junkie
2:00pm Fresh Air Weekend
3:00pm Milk Street Radio
4:00pm Travel with Rick Steves
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

Translators

Klamath Falls 90.5 FM /91.9 FM **Ashland/Medford** 102.3 FM

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

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DANIELLE KELLY

Covering Up, Bringing It Back And Staying Alive

Soul, folk and jazz, are all currently chart topping, popular, trending music styles, all of which have been around for ages. Today's neo-folk, soul and jazz artists do their genres a service by keeping alive the traditions of the styles as a whole, but also by honoring specific material, reviving and covering classic songs. As one of the hosts of JPR's *Open Air*, I am constantly swimming through a sea of singer/songwriters, exploring the mountains of talented new artists who create and expand genre boundaries every day. But even with the most original recording pioneers, there seems to be a unanimous agreement about the importance of cover songs.

The opinion exists that to be considered a true artist, one must create her own original material. On the other hand, a true artist can bring value to any material by breathing life and expression into an existing piece. While I delight in spinning songs on *Open Air* at JPR Monday through Friday, I also moonlight as a "cover artist," performing live as a vocalist with my Jazz and Soul bands. Collectively these performance projects have roughly 150 songs in their repertoire, none of them originals. I am a vocalist and only wish that I wrote music. I do have a passionate love for music, and interpreting songs written and made popular by my idols is my way of participating with and keeping that music alive. In today's fast changing technology and media world, there are many gaps created in listeners' exposure to certain music. Few people are exposed to or have access to a diverse and in depth musical library like the one fueling Jefferson Public Radio's various music programs. Today's emerging recording and performance artists are an integral link between generations of listeners and much of yesterday's music.

An insecurity has surrounded the title "artist" personally, until recently, a well-established artist I very much admire spoke to this very issue. Willie Watson, a founding member of Old Crow Medicine Show, a band which is greatly responsible for sparking the current folk revival has recently released a solo album comprised of cover songs. *Folksinger Vol. 2* was a collection of traditional folk tunes. Despite my ongoing commitment to deepen my folk music education, all these tracks on Watson's latest were unfamiliar to me. In an interview, Watson shared that each of these songs was meaningful or influential to him for one reason or another, that these songs are a part of American history and culture. He felt that if it took him interpreting and sharing this

By covering material that came before them, these artists carry on the legacy of the music and the artist as well as expanding the horizons of today's audience.

collection to pass it along to today's music lovers, that this was a victory. This perspective made my heart sing and resonated with me as a Jazz performer. Most of my audiences are not familiar with the material I'm singing and might never otherwise encounter Ruth Etting's "All of Me" or Duke Ellington's "Squeeze Me."

And think about it! If Gregory Porter hadn't just come out with his new album, *Nat King Cole And Me*, would some people ever become familiar with "L-O-V-E" or "Nature Boy"? If it wasn't for Elise Legrow's latest *Playing Chess* album, would today's listeners be exposed to Chuck Berry's "You Never Can Tell" or Fontella Bass's "Rescue Me"? Indie rockers Larkin Poe's *Peach* reinvents classics like "Black Betty" by Ledbelly and "Come on in My Kitchen," a Robert

Johnson tune. By covering material that came before them, these artists carry on the legacy of the music and the artist as well as expanding the horizons of today's audience.

Furthermore, what a better way than recording or performing a cover song to pay tribute to musicians? On their new record *15 the Wailin' Jennys* covered "Wildflowers" with stunning harmonies on the perfect track to ease the heartbreak of losing Tom Petty. I have been equally grateful for the numerous artists who have paid Leonard Cohen respect through the years, gifting us with endless versions of his exquisite body of work. Same goes for the numbers of admirers who've recorded Prince's catalogue. And Fats Domino's, Greg Allman's. And Bowie's...

New generations will forever be forging new paths, their art reflecting the life and times that surround them. Musical roots will always inform the forward growth; replicating the sounds, sentiments, grooves and feels of our influences and founding artists is inevitable. Therefore, our beloved covers will continue as a nod to our lineage and shape our future. Cover interpretations will ever be a part of our musical expression and evolution.



Danielle Kelly moved to Ashland in 2003 from Sitka, Alaska to study theater at Southern Oregon University. She began hosting *Open Air* on JPR's *Rhythm & News Service* in 2015.



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THEATRE

GEOFF RIDDEN

The process of adaptation raises a number of issues over definition.

Changes Fill The Cup Of Alteration

I confess to having a particular interest in adaptations of Shakespeare plays. For some time I have worked with a lovely group of friends, presenting readings of edited versions of such adaptations, mostly from the seventeenth and eighteenth centuries. These works are performed infrequently nowadays (and sometimes the reasons for that are clear!), but to hear, for example, Lillo's *Marina*, whilst seeing an OSF production of *Pericles* in the same month, can prove instructive and entertaining.

The process of adaptation raises a number of issues over definition, as we confront the need to discriminate between adaptation, parody, burlesque, spin-offs and simple productions of the plays themselves.

To take the case of *Hamlet*: David Garrick wrote an adaptation of the play in 1772, which cut almost the whole final act of Shakespeare's original. There can be no doubt that Garrick intended his adaptation to be taken seriously, and that he saw himself, like Dryden and others beforehand, as molding Shakespeare to the theatrical tastes of a new age (including having women on the stage).

John Poole, on the other hand, was able to rely on his audience's knowledge of *Hamlet* to fashion a burlesque version in 1810—the first known parody of Shakespeare. It includes some truly terrible lines—quite deliberately! Much more recently, David Crystal produced a parody in which every word (except for the names of characters) begins with 'h'.

Rosencrantz and Guildenstern Are Dead is clearly a spin-off, but what are we to make of *The Lion King*, which leans heavily on *Hamlet*?

The boundary between production and adaptation is a thin one. Branagh's 1996 film of *Hamlet* has been described as "the only unabridged film version of the classic play". At four hours and twenty minutes, it is certainly not a version which bears any resemblance to any version of the play staged in Shakespeare's day.

In contrast, Olivier's 1948 film of *Hamlet*, often regarded as a classic reading of the play (it won four Oscars), managed to trim the running time to two hours and thirty five minutes, in part by excising Rosencrantz and Guildenstern completely: it was not that Rosencrantz and Guildenstern were dead—they



In OSF's production of *Off The Rails*, Madame Overdone (Sheila Tousey) hatches a plan to free Isabel (Lily Gladstone) and Momaday (Shaun Taylor-Corbett) from Angelo's treachery.

PHOTO BY JENNY GRAHAM, OREGON SHAKESPEARE FESTIVAL

had never existed in the first place! If all we knew of *Hamlet* came via Olivier, Stoppard's play would make no sense.

The 2017 OSF season included two productions which could be categorised as adaptations. Last July, I wrote about *Mojada: A Medea in Los Angeles*, and questioned whether the part after the colon in the title was strictly necessary. I'm still not sure whether this play was a version of *Medea* or something much more than that. The setting was new, the language(s) different from the classical original, but, to my mind, the changes went far beyond those surface features.

In contrast to *Mojada*, *Off the Rails* by Randy Reinholz, made no reference to a source in its title, although it was described by OSF as an "irreverent, subversive adaptation of *Measure for Measure*".

There have been numerous adaptations of *Medea* on stage and screen: however, adaptations of *Measure for Measure* are rare, although there are those who believe that the surviving text of the original play is itself an adaptation/revision by Middleton.

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Theatre

Continued from page 29

Although not one of Shakespeare's most popular plays, *Measure for Measure* was perhaps the first play to be adapted after the Restoration. Sir William Davenant produced a version called *The Law Against Lovers* in 1662, and that was followed by Charles Gildon's 1699 adaptation, entitled *Beauty the Best Advocate*, which, among other changes, removed all of the low-comic characters. Neither seems to have been successful, and nor was Charles Marowitz's version in 1975 (simply called *Measure for Measure*).

Off the Rails, then, could have been the latest in a line of unsuccessful adaptations but it was not. It was faithful to Shakespeare's original in many respects: it mixed the comic and the tragic (and nobody who saw the 2011 production of *Measure for Measure* with Kenajuan Bentley as Lucio can forget how this mixture imbues Shakespeare's play); and it preserved the sense of the oppression of one cultural group by a dominant other, extending that idea so that the Duke of Shakespeare's play removed himself almost completely from the action and took no part in helping to save Claudio from a sentence of death.

Moreover, the oppression included the imposition of white drama and spectacle upon the indigenous population. *Off the Rails* included a number of Shakespearean references (because Shakespeare was taught in Indian boarding schools), as well as the framing device of Buffalo Bill's Wild West Show (another imposition of an alien culture).

Measure for Measure is frequently classed as a 'problem play', along with *All's Well That Ends Well* and *Troilus and Cressida*, not least because it seems to try to resolve the complex moral issues it raises by imposing marriage on the central female character. I am interested on how adaptations of Shakespeare's play attempt to confront the problems it poses, and I shall be thinking further about Randy Reinholz's fascinating adaptation in that light.

In closing, I would observe that there have been some who were skeptical of the historical accuracy of *Off the Rails*, and, in particular, its account of those Indian boarding schools. I would suggest that not only is the account accurate, but the situation has not dramatically improved: I draw your attention, gentle readers, to a recent article by Oregon Public Broadcasting on the Chemawa Indian School: "Life And Death At Chemawa Indian School."



Geoff Ridden has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email classicroadings@gmail.com



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Excavations At The Applegate House

You can't throw a rock in southern Oregon without hitting something to do with the Applegate family. For example, I live in the Applegate Valley, swim in the Applegate River, spent time crawling through poison oak along the side of I-5 in search of the famed Applegate Trail, read through the hand-written correspondences of Lindsay Applegate during his time as an Indian Agent in the 1860s, and have even researched his son, Captain Oliver Cromwell (O.C.) Applegate for his role in the Modoc Wars. So when I first heard of the collaboration between archaeologists at the University of Oregon Museum of Natural and Cultural History (MNCH) and the Applegate House Heritage Arts and Education (AHHAe) my interest was piqued!

We had Chris Ruiz of MNCH on the October episode of "Underground History," airing during the *Jefferson Exchange*, to give us an inside scoop on the project, which focuses on the Applegate House, located 30 miles north of Roseburg in Yoncalla. The house was built between 1852 and 1856 by Charles Applegate, one of three Applegate brothers to come to Oregon during the 1843 Great Migration that marked the opening of the Oregon Trail. The family lost three members during the difficult passage down the Columbia River, which motivated brothers Jessie and Lindsay Applegate to search for an alternative route into what would become the Oregon Territory. This route broke off from the Oregon Trail at Fort Hall, Idaho, passed through Nevada and northern California before entering the Rogue Valley along modern day Highway 66 and essentially following what would become the I-5 corridor up into the Willamette Valley. The Applegate brothers all settled on Donation Land Claims in Yoncalla. Lindsay would eventually move his family south to the Rogue Valley.

The Applegate House currently serves as a museum, and is considered the oldest residence to be continually under family ownership in Oregon. The archaeological project has been focused on locating the original cabin lived in by the family of Charles and Melinda Applegate while the current house was being constructed. Remnants of a springhouse built at the same time remain in an open field behind the house where the cabin was believed to be located.

Architectural historian Liz Carter launched the project with Ruiz in 2012 as part of a class in the University of Oregon Historic Preservation Program, and is interested in the information the cabin can convey about the building traditions brought with the family to the Oregon frontier.

The archaeologists used a variety of remote sensing techniques to narrow their search area and locate the buried remains of the cabin before they ever busted out the shovels.



Fragments of a slate board and slate pencil were recovered in the search for the Applegate cabin. These small artifacts reference the early education of the Applegate children, and provide insight into daily life on the homestead.

Techniques such as Ground Penetrating Radar (GPR) and Magnetometry can provide a glimpse into the earth by indicating areas of compaction or disturbance, which includes buried foundations, hearths, or artifact concentrations. A public archaeology dig this September followed up by "ground truthing" anomalies found in the data that could be associated with buried archaeological features.

In addition to the early cabin, Ruiz and his team are interested in the entire span of occupation of the site, which dates back much further than the arrival of the Applegate family. At the time of their arrival, the area was sovereign Native American land, and the active Komemmma village of *Splac'ta Alla* was just over a mile from where they settled. The spring site that the family tapped in the 1850s may have been an important water source for locals long before the Applegate wagons pulled up to the site.



Archaeologist Chris Ruiz shows visitors around the excavations as part of a well-attended public archaeology day at the site. Visitors were able to peek into the excavation pits, look at the artifacts, and tour the historic home and grounds.

The Applegate House currently serves as a museum, and is considered the oldest residence to be continually under family ownership in Oregon.

The non-profit Applegate House Heritage Arts and Education group has been in place for 17 years, and the current board chair is Esther Stutzman, a Kalapuya elder and well known storyteller. Stutzman is also a descendent of headman Camafeema (Halo) of the neighboring Komemmma village. The organization is focused what they call “Two-Way-Seeing” and is interested in interpreting, exploring, and extending the traditions of both Indigenous people and settlers into the present time through a variety of activities, using the Applegate House as a staging place. The archaeological dig is an example of this collaborative philosophy, and received funding from tribal foundations, private donors, and an Oregon Heritage Grant. Working alongside the team of professional archaeologists were Applegate descendants, volunteers from the Oregon Archaeological Society, local community members, and high school students from Elkton and Yoncalla including Indian Education students.

Shannon Applegate, author and fifth generation descendant of Charles and Melinda Applegate, recalled a highlight from the public day. As she was giving a tour of the historic home,

a student rushed in to proudly show her a stone tool called a “scraper” that she had just excavated. “She made a connection, you see,” Applegate said, which she described as central to their educational mission.

The results of the excavation are still being analyzed, but archaeologists feel they have collected information about the Applegate family and the people who lived at the site long before. Ruiz is excited about having centuries of continuous occupation to study at a single site, and one with such a robust historical record to boot!

You can find out more about the project and how to visit the Applegate House through their website: <https://applegatehouse.com/>.



Chelsea Rose is an archaeologist with the Southern Oregon University Laboratory of Anthropology (SOULA) and co-host of Underground History, a monthly segment that airs during the Jefferson Exchange on JPR's News & Information service.

Mark Tveskov and Chelsea Rose from the Southern Oregon University Laboratory of Anthropology (SOULA) dig it, in the most literal sense. The Jefferson Exchange invites them monthly for a segment called “Underground History.” We are grateful that they will be writing future columns in the Jefferson Journal.

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Classical music has never lived in a bubble. For centuries, it's always found common ground with folk music.

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With scruffy beards and bohemian looks, you could mistake the young men of the Danish String Quartet for an Indie band from Brooklyn. They earned their stripes, and numerous awards, playing the usual suspects—Beethoven and Brahms. But it's the old folk songs and dances from their Nordic homeland which pull at their heart strings on the recent album *Last Leaf*.

Songs on the album represent a shifting and largely oral tradition, created by ancient fiddlers and cultivated by a new generation of folk enthusiasts. The waltz by Norwegian fiddler Gjermund Haugen called “Tjønneblomen” (Water Lily),” signals a transformation when folk fiddlers started testing their tunes in more formal venues, like churches and halls where audiences only listened, and didn't dance.

But dancing is the whole point of a song like “The Dromer.” The tune was discovered in an 18th-century Danish collection, but its roots are Scottish. There's a drone underneath a prancing melody — a perfect stand-in for a bagpipe.

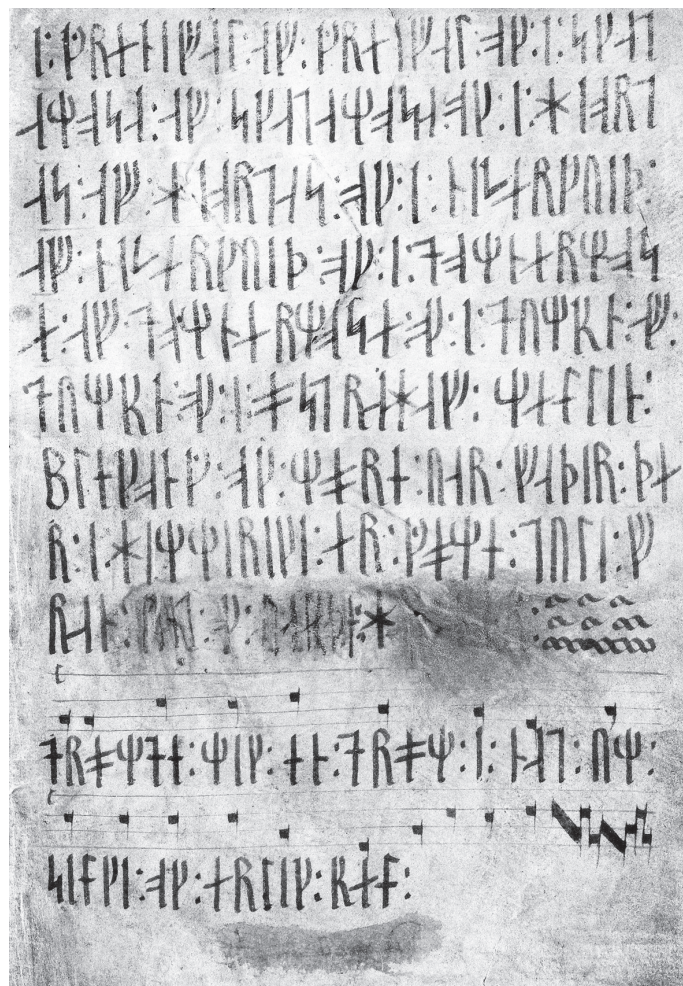
Some songs go way back, like “Drømte mig en drøm” (I Had a Dream). It's the oldest known secular tune from the Nordic countries. Written in ancient runes, the music is found on the last page (“last leaf”) of parchment in the *Codex Runicus*, dating from around 1300. The Danish String Quartet's lead violinist Rune Tonsgaard Sørensen doubles on glockenspiel, giving the song a mysterious, translucent touch.

Like painters, the young musicians of the quartet add a broad palette of colors to these old canvases. You can hear the



The Danish String Quartet looks to their Nordic roots on the new album, *Last Leaf*.

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The song “Drømte mig en drøm,” written in ancient runes, from a collection dating to about 1300.

shuffling feet of dancers and wheezy squeeze-boxes in these arrangements. They can be vigorous and earthy or evocative and wistful. Or both at once, like the tune “Æ Rømeser,” from the village of Sønderho on the southern tip of the Danish island of Fanø. It's a dance, sure, but it dances with a tear in its eye.

On *Last Leaf*, the Danish musicians carry on Nordic folk traditions by refurbishing the old tunes and writing a few new ones of their own. Tonsgaard's “Shine you no more” was inspired by the 16th century English composer John Dowland, but plays out more like an Irish reel.

Although the album can serve as a fascinating history lesson in Nordic folk music, you don't have to be a Scandinavian musicologist to fall in love with *Last Leaf*. The music erases borders between folk and classical, suggesting that you can either kick up your heels or simply kick back and enjoy.



Tom Huizenga is a music producer, reporter, and blogger for NPR Music. He is the classical music reviewer for *All Things Considered*.

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Tylenol May Help Ease The Pain Of Hurt Feelings

Nobody likes the feeling of being left out, and when it happens, we tend to describe these experiences with the same words we use to talk about the physical pain of, say, a toothache.

"People say, 'Oh, that hurts,'" says Nathan DeWall, a professor of psychology at the University of Kentucky.

DeWall and his colleagues were curious about the crossover between physical pain and emotional pain, so they began a series of experiments several years back.

In one study, they found that acetaminophen (the active ingredient in Tylenol) seemed to reduce the sting of rejection that people experienced after they were excluded from a virtual ball-tossing game.

The pain pills seemed to dim activity in regions of the brain involved in processing social pain, according to brain imaging. "People knew they were getting left out [of the game], it just didn't bother them as much," DeWall explains.

As part of the study, participants were given either acetaminophen or a placebo for three weeks. None of the participants knew which one they were given. Each evening, participants completed a Hurt Feelings Scale, designed as a standardized measure of emotional pain. They were asked to rank themselves on statements such as: "Today, being teased hurt my feelings." It turned out that the pain medicine reduced reports of social pain.

The emotional dampening documented in these experiments is not huge, but it appears significant enough to nudge people into a less-sensitive emotional state.

Since that study was published in *Psychological Science* back in 2010, a body of evidence has accumulated that points to a range of subtle psychological effects attributed to acetaminophen. For instance, a study published in 2015 found that

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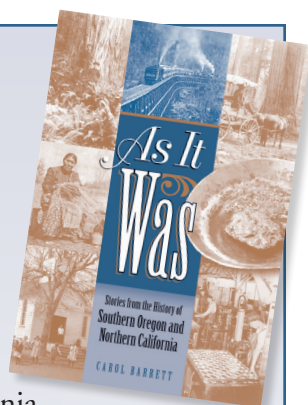
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Shots

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the pain medicine seems to diminish our emotional highs and lows. Another study pointed to a reduction in empathy among people taking acetaminophen.

And a study published in October suggests the drug may dampen the tendency to distrust in people with borderline personality disorder.

"Through reducing our attention to the outside world, acetaminophen appears to nudge us into a more psychologically insulated state," says Todd Handy, a psychology professor at the University of British Columbia in Canada.

Handy also studies mind-wandering. In one recent experiment, published in *Social Cognitive and Affective Neuroscience*, he and his collaborators found that acetaminophen seemed to make people care less about the mistakes they made when they zoned out. During the experiment, participants were asked to sit in front of a computer screen and complete a repetitive task. "Once every couple seconds, something flashes on the screen and you have to hit a button," Handy explains. "We try to bore people so they will actually mind wander."

Handy found that people taking the painkiller mind-wandered at about the same rate as people on the placebo, but their reactions were different. "When people on Tylenol mind-wander, they're shutting stuff out more effectively than people who aren't on Tylenol."

Now, whether these subtle effects are good or bad depends on the context. Baldwin Way, a professor of psychology at Ohio State University who has also published on the effects of acetaminophen, says that in some instances, the emotional dampening could work against us.

"If you're speaking to your romantic partner and their emotions are blunted," Way says, "and they react blunted and less emotional, that can probably have a negative effect."

On the other hand, say you're anxious about an upcoming medical procedure, social situation or a job interview, "maybe having blunted emotions can help you perform more effectively," Way says.

But no one is recommending that people start popping the over-the-counter medication regularly to protect against social pain. Though it's among the most common drugs in Americans' medicine cabinets, it can be risky. Taking acetaminophen can cause gastrointestinal problems and taking large doses increases the risk of liver failure. People often don't realize that acetaminophen is an ingredient in many different products, so they can inadvertently take too much.



Allison Aubrey is a correspondent for NPR News, where her stories can be heard on *Morning Edition* and *All Things Considered*. She's also a contributor to the *PBS NewsHour*.

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Women have been balancing a full-time job and motherhood for thousands of years.

Working Moms Have Been A 'Thing' Since Ancient History

Well, it looks like women have been balancing a full-time job and motherhood for thousands of years. All the while, they haven't gotten much credit for it.

By studying the bones of ancient women in Europe, archaeologists at the University of Cambridge have uncovered a hidden history of women's manual labor, from the early days of farming about 7,500 years ago up until about 2,000 years ago.

"Hours and hours of manual labor that provided the driving force for the expansion of agricultural economies and innovation," says Alison Macintosh, an archaeologist at the University of Cambridge, who led the study.

She and her colleagues found that prehistoric women had incredibly strong upper bodies during the early days of farming. On average, their humerus bones—the upper arm bone—were about 16 percent stronger than elite rowers today, who work their arms intensely for 18 to 20 hours each week.

The findings—published Wednesday in the journal *Science Advances*—blow apart the popular perception that ancient women were basically resigned to domestic work around the home.

"We suspected that we had been underestimating how much work these women were doing on early farms," Macintosh adds. "It's nice to highlight some of that hidden work."

Macintosh thinks archaeologists have been underestimating women's contributions to the agricultural revolution because they were comparing their bones to men's. And they were assuming women's bones change in response to stress and exercises in the same way as men's bones do.

"It's easier to see evidence of labor in men bones," she says. "They respond to it in a more extreme way. So a lot of the focus has been on what men are doing."

In general, studies of prehistoric societies have tended to focus on men and male skeletons, says Penny Bickle, an archaeologist at the University of York.

"This is partly due to the fact that we've assumed men are a stand in for a whole society," she says, "that they are the standard to compare across different societies," she says.

Also, men have traditionally been the focus of medical books. "So that has led archaeologists to thinking, 'If I'm comparing an ancient society with modern society, then I need to compare the men.'"

So in the new study, Macintosh decided to do something revolutionary. She focused just on women. She and her team analyzed the strength of 89 shinbones and 78 upper arm bones from women who lived in Europe about 7,500 years ago up until the medieval age. Then they compared those bones to those

of young women in Cambridge, U.K., today, including rowers and runners.

Then it became clear. These ancient women had bodacious arms. Their leg bones weren't any stronger than the average women today. But their upper arm bones showed evidence of extreme manual labor—i.e., lots and lots of heavy lifting and repetitive arm motion.

"I don't know why we're surprised that women work hard. It's been like this for thousands of years," says Brigitte Holt, a biological anthropologist at the University of Massachusetts Amherst. "Women have always worked hard. It's just not always publicized very well."

It's true that women, across the world, often earn little credit or publicity for their contributions on farms. In developing countries, women make up about 40 percent of agricultural labor, the Food and Agriculture Organization reports. In parts of Asia, women perform nearly half of all farm work.

But Holt was surprised by one part of the study: "Just how strong these women were," she says. "The strength in their bones means they were starting this manual labor at a very young age. And that is a big deal."

In other words, it wasn't just women contributing to the rise of agriculture. Children were also playing a key role, she says.

Overall, the study leaves no doubt that women were working side-by-side men in the fields during early farming, Holt says. And by looking at subsistence farming communities today, she says, you can speculate about what types of tasks ancient women were doing: "Hoeing, planting, harvesting, chopping wood, grinding grain and getting water—and all this while raising small children."

So they were really like ancient working moms?

"Yes exactly," Holt says. "They're ancient working moms. Things have not changed."



Michaela Doucleff is a reporter for NPR's Science Desk. She reports for the radio and the Web for NPR's global health and development blog, Goats and Soda. Doucleff focuses on disease outbreaks, drug development, and trends in global health.

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Plastics Could Be The End Of The Future

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Now we're seeing the end of that future. Prognosticators from both ends of the political spectrum have been warning about this for years, but it's about to reach the curb outside your door.

Plastics had a good run for fifty years. Democratic and individual freedoms have been expanding for almost twice that long. But now it's clear they represent colliding forces. As our mothers scolded us, "If you can't put away your stuff, don't expect to get more."

The world has more plastic than it knows what to do with. China has been buying West Coast plastic for decades, but they are beginning to refuse it for three reasons.

Plastic is made from petroleum. As petroleum prices plummet, making new plastic is becoming cheaper than processing old plastic. Their consumer economy is growing, making more used plastic available from nearby. Our plastic too often has been arriving with food and other contaminants that foul their recycling processes.

Simply put, China is getting fed up with our habits. They call it carelessness. We call it freedom.

When recycling began, everything was sorted by us. Cans were opened on both ends and flattened, with the paper labels removed. Glass containers were sorted into green, brown and clear. Office paper was separated from newsprint, not including the glossy ads.

When we switched formats for the Comic News in the 1990s, we worried that our newsprint magazine was joined with two staples in the center. Our supplier couldn't stitch them with string—we asked. Life wasn't so simple back then, but we were purer.

If anyone didn't recycle something correctly, they heard about it. Their hauler left them a note, or a neighbor pointed out what they saw. But now the collection is "streamlined"—which sounds good, unless you're the stream for which it's bound.

We've automated our quality control and China is giving our efforts a failing grade. Large companies use large machines—some of which are made in Eugene—to sort the recyclables collected from our curbside containers. Paper, glass, metal, and plastic each requires its own recycling path.

Over a decade ago, the ubiquitous plastic bags used by grocery stores were found to be clogging these massive sorting machines. Stores began collecting them to be recycled separately. Phonebook publishers did the same. Recycling services,



trash haulers, and others tried to educate consumers about what must go where.

Too many of us have stopped educating ourselves about what's allowable and what is not. Did you know that a clean paper towel or facial tissue cannot be recycled? Whatever process has been used to make those sheets soft to your touch have stripped them of the fibers that allow paper to be reconstituted into more paper.

Bottle caps can be a culprit. So can a thousand other things. Precious few of us take time to study up on the latest contaminants to the municipal waste stream. Master Recyclers who have taken up the cause, but when was the last time you invited one to a party? Did you ask them to rifle through your trash? Probably not.

We buy an awful lot of plastic from China. We always assumed they'd buy it back from us after we were done with it. If we can't sell our plastic, the piper must be paid.

Our political freedom got commingled with our buying habits, and China is poised to sort it out for us. Rising to meet China's standards won't be easy for us. We won't get perfect, but we must get better.

Friends who read an early draft of this essay begged me to find an upbeat note for the ending. I'm sorry, but I can't. Automated efficiency and consumer convenience are trashing our effort to reduce our trash.

Individual responsibility has been scrubbed from the recycling process, which is more than can be said about that cottage cheese container.



Don Kahle (fridays@dksez.com)
blogs at www.dksez.com.

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EarthFix

Continued from page 17

Satish Palshikar, who has degrees in manufacturing engineering, said the U.S. should be doing more of its own recycling.

"We can use that raw plastic," he said. "There are lots of things we can make, but nobody has taken any big action. That's what we should do right now — quick. It's not too late."

In fact, some U.S. companies are benefiting from the abundance of super cheap recovered plastic, according to Adina Renee Adler of the Institute of Scrap Recycling Industries.

She's seeing more U.S. companies using recycled plastics in sporting equipment, park benches, and even bridges. But right now the U.S. generates about 130 million tons of recycling a year. About a third of its recyclables still get exported. And 40 percent of that goes to China.

"There is going to be a short-term hit," she said. "Trade will decline to China, but I think eventually other opportunities will pop up."

Hitting 'Reset' On Recycling

Steve Frank, president of Pioneer Recycling Services in Clackamas, Oregon, said he has been shopping around for new buyers in other countries in anticipation of China's restrictions.

But he says the recycling market right now looks a bit like a game of musical chairs. Not everyone is going to find a place to sit when the music stops — i.e. China's ban on waste imports kicks in.

"The rest of the world cannot make up that gap," he said. "So, that's where we have a bit of chaos going on."

Kristin Mitchell, executive director of the Oregon Refuse and Recycling Association, said the situation may force us to hit the "reset" button on recycling.

"It might be an opportunity for us to say, 'OK, what works in this system? What could we do better? Is there a different way to sort this material so it makes more sense for final delivery to market?'"

Changing the rules for what's allowed in our curbside bins could save us from wasting money on sending things to recycling sorting facilities that are most likely going to end up in landfills—at an additional cost.

Adding another curbside bin for paper only is another option that might help with the sorting process.

Other ways we can all help save recycling that everyone agrees on? Clean out your food containers and do NOT put dirty diapers in the recycling bin.



Jes Burns is the Southern Oregon reporter for Earthfix, a collaboration of public media organizations in the Pacific Northwest that creates original journalism which helps citizens examine how environmental issues unfolding in their own backyards intersect with national issues. Earthfix partners include: Oregon Public Broadcasting, Idaho Public Television, KCTS9 Seattle, KUOW Puget Sound Public Radio, Northwest Public Radio and Television, Jefferson Public Radio and KLCC.



Journalist and Ecotrope blogger, Cassandra Profita writes for EarthFix, a public media project of Oregon Public Broadcasting, Boise State Public Radio, Jefferson Public Radio, Idaho Public Television, KCTS 9 Seattle, KUOW Public Radio, Northwest Public Radio and Television, Southern Oregon Public Television, and Jefferson Public Radio.

SPLENDID TABLE

LYNNE ROSSETTO-KASPER
& SALLY SWIFT

Sally's Coconut Macaroons



PHOTO BY METTE NIELSEN

The best recipes have backstories, at least Sally's always do. Here she gives the lineage behind these macaroons.

"My mother had one mean sweet tooth. She would be the one begging to drive the 10 miles to the nearest Dairy Queen where she would always order the biggest sundae. We kids simply couldn't keep up.

Not a surprise that she was a great baker. These cookies were something we would often do in my teen years at about 9 p.m. as a snack before bed. They were even better for breakfast."

Cook to Cook: These macaroons have more personalities than Madonna – elegant with demitasse, plush dipped into Old-Time Hot Fudge Sauce, perfect as snack food and lovable as kid treats.

Keep 3 to 5 days in airtight container on the counter. These freeze well and are excellent eaten straight from the freezer.

Ingredients

2 large eggs, well beaten

½ cup sugar

Generous pinch of salt

1 teaspoon almond or vanilla extract

3 cups sweetened shredded coconut

Instructions

1. Preheat the oven to 350°F. Spread a sheet of parchment paper over a large cookie sheet, or butter the sheet.
2. In a large mixing bowl whisk together the eggs, sugar, salt, and extract. Blend in the coconut until it is completely moistened. This is not supposed to be a batter, but rather well-moistened clumps of coconut.
3. Drop generous teaspoonfuls onto the baking sheet, and bake them 20 to 25 minutes, or until the macaroons are golden brown with crisp edges. Transfer them to a rack to cool.

Variations

Easter Bunny Nests: Once the macaroons are on the cookie sheet, tuck a jelly bean or two into the top of each one before baking.

Chocolate Macaroons: Prepare the recipe as above, adding 3 to 4 tablespoons of cocoa into the egg mixture, or alternatively, blend in ½ cup chocolate chips with the coconut.

Rainbow Macaroons: Nothing is better for a little-kid party than tinted macaroons. Imagine Day-Glo pink, electric blue, kelly green, and taxicab yellow. Add 2 to 3 drops of food coloring of choice to the coconut. Toss to evenly color the strands before adding it to the rest of the ingredients.

Coconut Nut Macaroons: Prepare the recipe as above, adding ½ to ⅔ cup nuts, from coarse-chopped almonds, to pistachios, to hazelnuts, to the coconut mixture.

Ginger-Spiked Macaroons: Prepare the recipe as above, adding ¼ cup fine-chopped candied ginger to the coconut mixture.



Lynne Rossetto Kasper is host of *The Splendid Table* heard on JPR's *Rhythm and News Service* Sundays at 9am.



Sally Swift is co-creator and Managing Producer of *The Splendid Table* heard on JPR's *Rhythm and News Service* Sundays at 9am.

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AS IT WAS

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Anna And Ida Hargrove Record Ashland, Ore., In Pictures

By Sharon Bywater

In the Victorian era, few women owned their own businesses, let alone became photographers, even amateur ones. In Ashland, Ore., sisters Anna and Ida Hargrove did both.

They owned a fashionable millinery shop that was popular with Ashland's more well-to-do residents. Their profits built a house and allowed them to indulge in their hobby of photography.

With the introduction of glass plate negatives in the 1850s, photography became more popular and available to hobbyists such as the Hargrove sisters. By the turn of the century, the sisters had produced more than 250 negatives featuring Ashland and its residents in a variety of creative poses.

Instead of the formal dress often associated with the Victorian era, many of their pho-

tos depicted women in casual, everyday activities, relaxing and enjoying themselves. One photograph featured Anna and three women who worked in the millinery shop playfully peeking out from behind the dressing room curtains – fully clothed, of course.

Anna eventually married, and Ida lived in the original house on Pioneer Street until 1942. It has been restored as the DeLaunay House bed and breakfast.

The Southern Oregon Historical Society has collected and preserved the sisters' photographs.

SOURCE: "A Circle of Friends." *Southern Oregon Heritage*, vol. 2, no. 3, 1997, p. 13.

Woman Writes Book About Life In The Trinity Alps

By Gail Fiorini-Jenner

Years later, Ethel Porter recollected traveling at three years of age in 1892 with her father to the Altoon quicksilver mine at elevation 6,800 feet in the Northern California Trinity Alps.

Her dad, J.H. Porter, contracted to supply wood to the mine and eventually moved his family to the site in 1896. Porter used eight oxen to haul wood, later expanding to three teams of six or eight horses. Porter built a barn for each of the teams, with a man assigned to oversee the care of the animals.

The mine was successful, using Porter's wood to generate steam to power electricity for lights and for the mill's machinery and hoists.

Ethel Porter remembered a string of lights that ran up the hill, providing entertainment in the winter snow. Men and children would ski down the hill on appropriately sized skis made by Swedes at the mill. She said the more daring skiers also used snow-covered dump-piles of mine debris with slopes much steeper than the hill.

Porter's book, published in 1958, is titled "Recollections of a Childhood Spent in the Trinity Mines."

SOURCE: Porter Callom, Ethel. "Recollections of a Childhood Spent in the Trinity Mines." Trinity, 1958, pp. 40-43.

POETRY

JIM HUTCHINS

East Fork

A graceful canopy of leaning Alders
Touching rippling water
Moist hanging moss
Clinging to branches and rocks.
As my cast settles
In midstream untouched,
Ducks searching for the same prey
Move further upriver.
Boot prints in soft sand
Create a pattern next to prints
Of nocturnal rodents.
Grasping stoic branches of Myrtle Tree,
I crawl upward, pausing to reflect
On this day, this place.
As evening approaches, saw-billed
Ducks drift by and disappear,
Ending their day and mine
On the East Fork.

Etched in Silence

Etched in silence, echoing winter
swirling shapes of red and gold
slip beneath darkened, icy water.
Dancing past dark forms of
shimmering scale and fins
pushing upward to destiny and decay.
Sleek furry forms create a ballet
of roll, tumble, and glide
Silently, orange spheres piled high
free from ghost or knife.
Swirling, circling smoke
from ageless chimney
slowly rising and disappearing.
Etched in silence.

Otter

Slipping, sliding, ever moving,
diving, searching, curious,
paddling in place into a riffle,
around giant roots, sliding down
sloped log and back again.
Always alert, furry forms turning
moss covered rocks
chasing clawed creatures that
scurry backwards with a zigzag.
Crunching sounds of bone and shell
from nearby sand bar,
a time to pause.
Strange chatter echoes over
graying expanse of icy water
as furry forms bob and roll
catching a riffle and disappearing
as evening approaches.

Jim Hutchins has spent his lifetime exploring the ecology of rivers of the Pacific Northwest. He is the founder and program manager of Oregon Stewardship, which teaches hands-on resource stewardship to students throughout Southwest Oregon. In 1994 Jim was recognized with the "Oregon Spirit" award by KTVL; other awards include "Caring for the Land," U.S. Forest Service, and "Outstanding Achievement Award for Conservation Education," U.S. Forest Service and BLM. In 2004 Jim was recognized as a Volunteer of the Year by BLM and was inducted into the Wild Salmon Hall of Fame by the Northwest Salmon Center on Hood Canal. When not working with kids, Jim can be found exploring forests and the coastline or fishing.

Writers may submit original poetry for publication in *Jefferson Journal*. Email 3–6 poems, a brief bio, and your mailing address in one attachment to jeffmopoetry@gmail.com, or send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Amy Miller, Poetry Editor
Jefferson Journal
1250 Siskiyou Blvd
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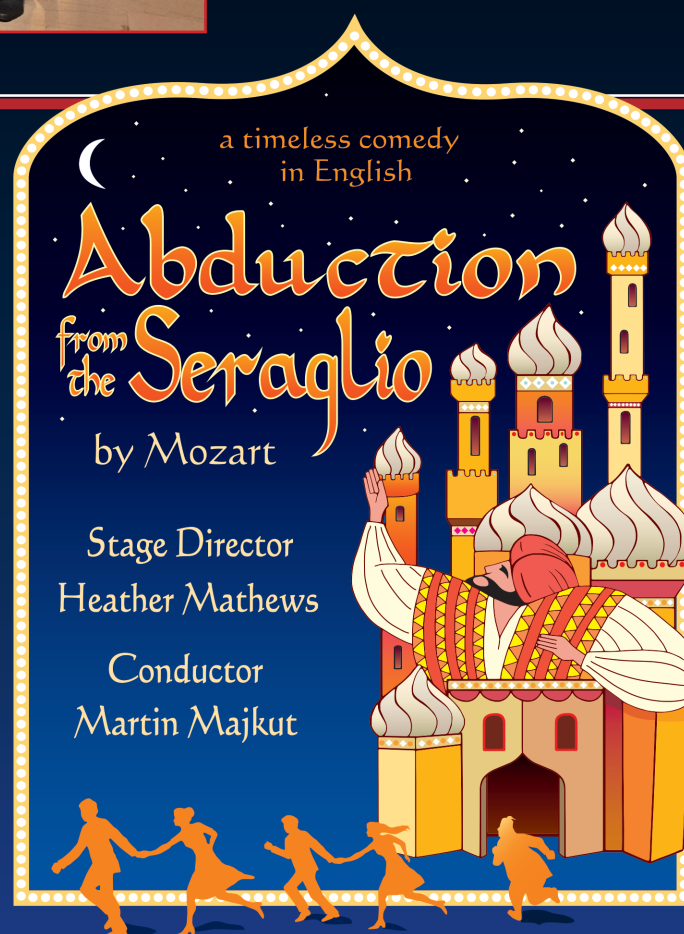
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